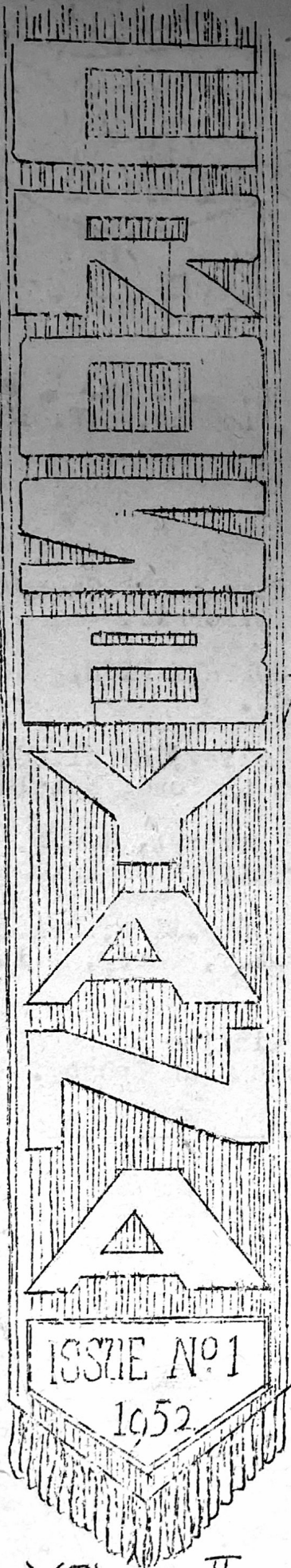
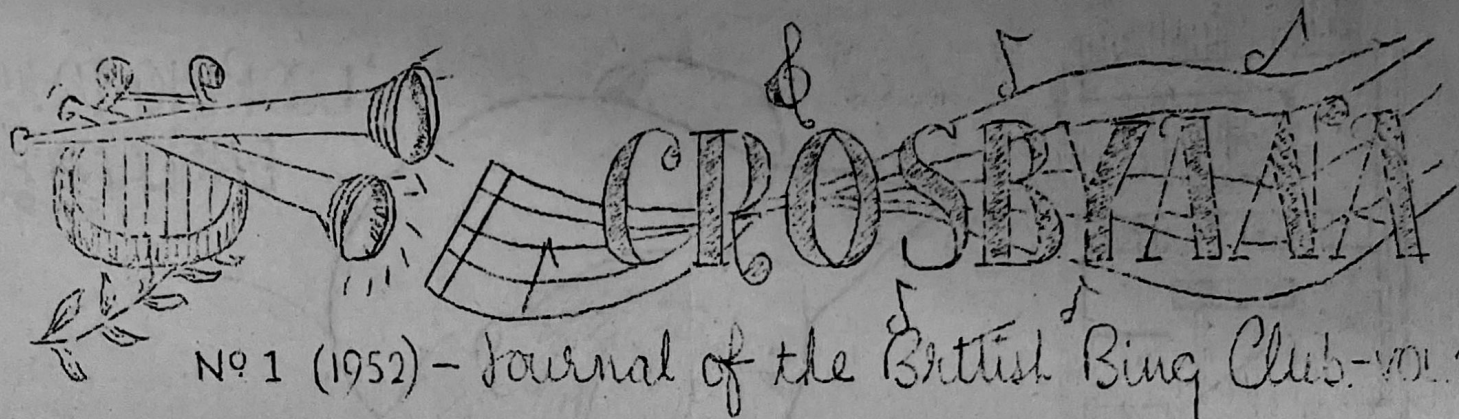


'LOOKING TOWARDS
ENGLAND?'



VOL. II.

UNA



CROSBYANA

No 1 (1952) - Journal of the British Bing Club - vol. 2

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The club was established in March 1950 by permission of
Mr. Bing Crosby and is associated with the American Club Crosby.

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AIN'T DOIN' BAD

...DOING NUTHIN'...

Since it is normal for devout persons to abstain from something or other during Lent, and as the editors feel sure that the members would all prefer to be classed in that category, we decided that the members would prefer not to receive a copy of this magazine during Lent but instead would rather receive it as our Easter offering. Anyone complaining that this is by way of being "sharp practice" on our parts is liable to find his or herself lumped in the un-devout category in the copious note and reference books maintained in our office (see illustration above).

Having thus, we hope effectually, dealt with any dissenters, we proceed to the meat of our editorial. The preparation of the Christmas issue entailed such a frantic rush at the last minute that we decided to commence the next number well ahead of publication date. However, after Christmas we went into hibernation for the Winter from which, with the exception of occasional sorties in search of new needles or old records, we did not stir until very recently, being awakened by the advent of Spring amid a heavy fall of snow.

A glance at the calendar and our faces fell with the barometer. We picked them both up, gulped down a large glass of brandy and felt like two men again. Work on the magazine must commence, but where was the material? Curtains were cut down; stew rehashed; and the whole rolled out to cover thirteen bare pages. You may sneer at the result of our few belated efforts, but let he who is without sin cast the first groan. Shortage of matter has now become a really serious problem and we find it necessary to write the majority of the magazine ourselves. We have slowly been coming to the conclusion that the only members sufficiently interested to contribute to it are the record collectors, with the inevitable result that a great deal of space is now being devoted to Bing's records and as a result the magazine, instead of being on the wax, is now on the wane. So once again we appeal to all members to rack their brains for articles or suggestions of interest to the club. Please send them along to us; we shall seriously consider all of them, even before using them to light our pipes.

A very pleasant evening was spent by the London members when another meeting was held recently. Clare Johnstone did the honours and on behalf of all those present may we express our gratitude to her for opening her charming little house to a ravenous hoard of Bing collectors.

Our roving editor invaded South-West England recently and spent a most enjoyable hour with Colin Pugh. Colin stood the shock of our sudden arrival very well; many thanks Colin for your hospitality.

We've now reached the foot of this page of irrelevances and have just sufficient space to wish you all a happy Easter. All eggs will be welcome provided they are neither bad nor thrown at us.

CROSBY TALK

by Jean

The title of Bing's latest film has been changed from "Famous" to "Just for you." This picture will be released about Easter.

Happy news for American TV audiences is that Bing will make his television debut this Autumn. The shows will not be "live" but will be filmed beforehand in Hollywood. In England we have the faint hope of seeing Bing if he comes over here to play in the British Amateur Golf Championship as rumoured.

In the next issue of "Crosbyana" we are starting a new system of pen-friends. In future any member requiring pen-friends should send all particulars to me and their names will be put in the next issue. This will give interested members a chance to select their own friends.

We need the help of all members in a rather important matter. It concerns the re-issuing of old Bing films. We have been in touch with the Booking Dept. recently about the re-issue of "Pennies from Heaven." We were told that they didn't think there would be enough support to merit a re-issue and so this film has been withdrawn from circulation. Well, we certainly can't let them get away with a remark like that,,so we are appealing to every member to write to Mr. R.Hamer, Booking Dept., New Gallery House, Regent Street, London. W.1. telling him that you would like to see more old Bing Crosby films re-issued (just mention "Pennies from Heaven" as an example). If we all bombard Mr.Hamer with letters he will just have to do something about it. It is important that all members should write and not just leave it to the faithful few as has previously been the case. So please all write, you will not only be helping the club, but you will also be helping Crosby fans all over the country.

Sometime in the future, if material shortage allows, we hope to have club badges made. If any member has any ideas for the design of these badges would they be kind enough to send them in to us as soon as possible.

Since writing the above, I have received a local newspaper cutting from Jim Wilson of St.Andrews which I will quote in full as I think it will be of interest to members.

"Bing Crosby, the American film star, is entering for this year's Amateur Championship, although he is concerned about whether he will be welcome. He has written to the St.Andrews golfer, J.K.Wilson, who eliminated him in the first round of the 1950 Amateur at St.Andrews, telling him of his plans.

"Bing revealed to Mr.Wilson that he would like to compete this year at Prestwick if his schedule permits, but he also seems upset over comment in English newspapers.

"Discussing the papers' articles on Bob Hope's "Clowning" in last year's Amateur, Bing says in his letter to Mr.Wilson:-

"They averred they did not want to see Hope any more over there.

"I wish they had seen him (Bob Hope) at Pebble Beach when it looked like he had a chance to win on the last 18 holes. He was the most serious man I ever saw on a golf course, studying every shot,

(Concluded on Page 13)

Continuing Ralph Harding's series of articles on Bing's films.

IF I HAD MY WAY

Once more in 1940, Bing returned to children and independent production. In "If I had my way" he didn't croon any lullabies to a babe in arms but he did cross-harmonize with young Gloria Jean. Playing his usual happy-go-lucky self Bing was a bridge-builder with two pals, one of which was Swedish accented El Brendel who supplied most of the comedy relief. Bing's other pal gets killed in an accident on the bridge and Bing and the Swedish rivet-thrower take little Gloria into their tender care. It appears that Gloria has relations in li'l ole New York that they can turn to (naturally they're in financial difficulties) and so they wend their way to the big city. The poor relation turns out to be Charles Winniger, that very lovable old rascal who lives on the East side and who is also very hard up and the other relations are a rather snobbish set who live on the West side (which everyone knows is the Park Lane of New York) and these good people are simply rolling in stinking lucre. They hand out no welcome and no help so the amiable trio join forces with Charles and see what they can do about extracting wealth legally from the upper set. After a lot of situations they manage to sell a dud oil well, open up a restaurant which is a great success until they lose it but it all ends happily ever after. There's a love interest as well that edged its way in ... in short, all good family entertainment. The songs were first class. Bing warbled philosophically "I haven't time to be a millionaire" (is he kidding !!) and other terrific successes by Jimmy Monaco and Johnny Burke were "April played the fiddle", "Meet the sun halfway", "The Pessimistic character with the crab apple face" "Wrap your troubles in dreams" and of course the title song that was the hit. The number one favourite of the three ale bar after Nellie Dean ... "If I had my way".

THE ROAD TO ZANZIBAR

If you've seen one "Road" film, then you've seen the lot. The line-up is the same, the situations and the general formula all follow the same set pattern. And yet every one is a great success because you can never tire of listening to funny gags, great songs and farcical jokes and situations in these high speed ~~fun-making~~ series. Zanzibar follows the pattern started ... Bing and Bob are a couple of vaudevillians in darkest Africa this time. Bob is billed as the human Cannon-ball, with wise guy city slicker Bing as the barker and manager of Bob. Dorothy Lamour wandered in the picture to complete the threesome and Bing sang "It's always you" to her. This song proved to be the biggest hit ... Bing and Dottie were drifting down an African stream in a dug-out, the musical background provided by Bing who discovered that by trailing his hand in the water, he could produce ethereal harp effects. Likewise "The moon and the willow tree" was set by a lake with lots of yellow moonlight and real weeping willows (in darkest Africa?) Bing and Bob hammered home the verbal and musical humour of "Birds of a feather" and "You, lucky people, you" and "You're dangerous" ... strictly for Dottie's benefit completed the first class musical score. Although the songs went over big in this country they suffered badly in America by the strike of the Broadcasting networks against the American Society of Composers, Authors and Publishers (ASCAP). Without radio plugging not even "It's always you" was able to attain hit proportions. But the public was eager for all the Crosby-Hope collaboration it could be given and the picture was a great success.

RHYTHM ON THE RIVER

A very neat little film with a jazz element. The river in question was New York's Hudson and the rhythm was provided by a jazz outfit led by an old Crosby associate Wingy Manone, the one armed band-leader of trumpet and vocal (?) fame. Harry Barris, an old Rhythm boy, went through the motions of playing a sax and sang a little, talked a lot and gestured in the true Rhythm boy's manner. Oscar Levant of piano fame and dead-pan verbosity made his movie debut joined by John Scott Trotter also making his initial break into films. The slight story, mostly set in a New York boarding house concerned tune composer Crosby supplying smart aleck Basil Rathbone with hit compositions and lyricist Mary Martin supplying the catchy words to Basil. Basil the smooth one kids Bing that he supplies the lyrics to Bing's music and at the same time kids Mary that he supplies the music to her lyrics (Bing and Mary haven't met yet) Basil setting pirated lyrics to stolen music sells hit parade numbers and earns himself a terrific reputation and lots of dirty bucks. This wonderful set-up would have gone on ad infinitum because Bing and Mary are quite convinced that they couldn't get by without the talents of Basil until they meet for the first time and discover the details. Can you imagine ... they lived in the same boarding house, rooms apart just across the hall ... now ain't that coincidence ! Complications arise when the duet discover that Rathbone is doing the dirty on them and they decide to cut out the middleman. "Only forever" was the hit hit tune with "That's for me" and "When the moon comes over Madison Square" close behind. Mary Martin had a grand solo number called "What would Shakespeare have said" but the tune I liked was the session with the boys called "Rhythm on the River". And apart from the tunes there was lot's of time out for Riverboat dancing, hot singing and playing and plenty of fun and games.

BIRTH OF THE BLUES

Set in New Orleans, this film reproduced some of the old jazz spots with a certain degree of authenticity. The motion picture code made it impossible to move the cameras into the brothels, barrel-houses, honky-tonks and dives where the real hot music originated but the producers managed to inject a certain degree of the real thing. There was a real New Orleans advertising wagon with Jack Teagarden's trombone slide falling over the back end in the "Tail-gate" manner associated with sliphorn artists of those early days. Brian Donlevy portrayed the white trumpet player (or rather cornet player) languishing in jail until he was bailed out by Bing to play in the Basin Street Hotshots as the band was called. After all white cornet players were mighty hard to find. Bing as clarinetist led a makeshift band with Harry Barris on bass, Harry Rosenthal on piano, Perry Botkin (Bing's favourite guitarist after the late Eddie Lang) and double-talker Cliff Nazzaro on drums. There was some amusing dialogue assigned to Jack Teagarden and Wingy Mannone and Mary Martin looked pert and pretty and sang well. The only real jazz generated came from Teagarden's trombone and an unknown legitimate clarinetist who supplied the sound to Bing's clarinet fingering. Action took place in the various honky-tonks in the Crescent City with a few gangsters thrown in to add to the fun. Mary Martin Bing and Teagarden put over the hit of the film "The waiter, porter and the upstairs maid" with great gusto and other classics were "St.Louis Blues", "My melancholy baby", "Wait til the sun shines Nellie" and of course Bing's rendering of "The Birth of the Blues". The band-shots were good, the little boy who played Bing as a kid stole the early scenes, and Mary Martin always gets by but apart from Bing's grand singing and Jack's trombone, the blues were still-born !!

HOLIDAY INN

Next on Bing's schedule was a production among productions, a ritzy musical of stupendous proportions, a festive celebration of American holidays with an all-Irving Berlin score and Fred Astaire dancing for good measure. Not generally known is the fact that Bing was not starred in this film ... he was co-starred with Astaire and the picture's top billing went to the composer. Working with Astaire (by 1942 he was one of Bing's "million close friends") was almost as much a crazy bar party as the "Road" pictures with Hope. There were some Crosby wonders in Holiday Inn ... Bing DANCED! He didn't realise his major ambition and become a tap dancer like Astaire as a result of working with the blithe lithe terpsichorean but he did get by and manage to be more than a singer taking a few steps ... although a bit heavy on his feet he convinced. The story was simple, slight and each and every situation worked to give out with a song or a dance. Bing, Fred and Joan Caulfield are a song and dance team. In the opening sequences the trio sing "I'll capture your heart" in which Freddie and Bing each try to win the girl's heart with their own brand of charm ... Bing's in love with the gal but Freddie gets her with sky-high promises to be his dancing partner. Broken hearted Bing pockets the ring and retires to start a life of ease farming in Connecticut. This life of ease calls for "Lazy" another sure fire hit song, but farm life for big city type Bing leads to a nervous-breakdown and instead of seeing a psychiatrist (the era of mind-doctor films hadn't been reached then) he gets back into vaudeville harness and converts the old farm-house into a neat little night club that only opened holiday times. He offered good food, good company and super floor shows presenting himself and his discovery Marjorie Reynolds in spectacles that only film cabarets can ever afford. "Easter Parade" was reprised from the stage musical AS THOUSANDS CHEER to celebrate the secular side of the Day of Resurrection, a new song "Abraham" paid tribute to Lincoln's birthday and the freeing of the slaves. "Plenty to be thankful for" was for thanksgiving and the "Song of Freedom" was for Independence Day. I offer no prizes (not even a beaten-up copy of Black Moonlight) for guessing what holidays were mentioned with "Let's start the New Year right" and "White Christmas" The latter tune virtually replaced Silent Night and Adeste Fidelis as the musical celebration of Dec. 25th. "White Christmas" was the hit tune to hit 'em all. It is estimated that five million copies of this record have been sold since it was first waxed and EVERY Christmas it sells as no other disc. Anyway back to the story... Astaire requiring a fresh partner arrives at the Inn with a love-let-down hangover and executes a drunken dance with Marge that only Astaire could perform. Dimly remembering afterwards he danced with a girl who fitted, he hunts for her balked at every move by Bing who realises that once Freddie boy gets his hooks on her, Bing loses his star attraction ... and Bing loves the girl too! But as Bing is warbling "Be careful, that's my heart" Fred dances with Marjorie on the ballroom floor and her heart is gone ... and so she goes to Hollywood to film in the screen version of "Holiday Inn" (The film city will catch onto anything good given time). Bing, broken-hearted again mooches around, eventually goes to Calif. to see the film being finished, walks on the set, sings a ditty at the piano and when our heroine sees his pipe on the old black notes, she knows her old Bing's around and if you can't guess the ending from there

Other terrific tunes were "Happy Holiday" and two vehicles for Astaire, "You're easy to dance with" and "I can't tell a lie" which was in honour of George Washington. Astaire white and powdered bewigged (a change from his normal toupee) danced a very amusing minuet in time to Mozart and Bob Crosby. This film was not to be missed, I believe it is still going the rounds of rep cinemas call in the baby sitter, grab your hat, see it.

INTERROGATION!

"You like Bing Crosby!"

He said it in the same tone of voice that Pharaoh must have used on being told that the Israelites had crossed the Red Sea.

"Have you ever met him?"

We said that we'd never been thus privileged.

"Ever seen him act?"

We mentioned a number of film titles, but he seemed unimpressed.

"In the flesh, I mean."

We admitted our misfortune.

"Have you seen him play golf?"

We felt like apologising, but he laughed and said he was not surprised.

"If you've never seen him, why do you like him?"

We answered that having heard his voice on records; the warmth and feeling contained therein had made us realise that here indeed was the singer of the age. We were about to commence a long peroration, dragging in mention of our collection of records, when he laughed again and interjected

"Have you heard Dick Todd?"

We replied in the affirmative.

"Well, where's the difference?"

His eyes twinkled and he looked quizzically at us.

We mumbled something about charm and technique, but it didn't go down well.

"Call yourself a fan, I suppose."

We replied sulkily that we supposed so.

He made a rather mediochre pun about fans and wavering which we affected not to hear. Then

"Has he a lot of supporters in this country?"

We happily assured him that their numbers were legion.

"Well I guess he must need plenty of support at the moment; after all Gary's not yet left college and he certainly doesn't make much out of his horses."

We ignored the inference in these remarks, and were just about to inquire about the latest "Road" picture, when he looked at his watch.

"Good heavens," he said, "I'm afraid I shall have to be moving."

I've got to go and dig up some of my relations."

He picked up a spade meaningly, so we took the hint.

We got up, closed our note-book, shook his hand warmly and said,

"Thank you for granting us an interview, Mr. Hope."

For those of you who want to listen to Bing's shows, tune in to Short Wave 19 metres "Voice of America" station. The European relay station relays the same programme at the same time in the 31,41 metre band. These shows are re-broadcast on Saturdays at 5.15 to 5.45 p.m. They are recordings of the shows broadcast on the previous Thursday in America.

by The Editors

In our last issue we had intended to give a brief resume of the year 1951 on wax, however shortage of space prevented us from so doing and, adopting the old motto of better late than never, we are including our article this time. We would like to point out that this article is the outcome of many pleasant evenings spent with a bottle of beer, a radiogram and a pile of records, and we bet that Omar never did so well.

1951 was undoubtedly a prosperous year for the Bing collector, materially if not financially. A very large number of records were issued in this country while no less than forty-eight new titles were recorded in America. In order to do full justice to all these recordings within the limits of this article is clearly impossible, Les Gaylor has already dealt fully with those issued here, but we have endeavoured to mention the salient points of interest and the titles which we consider the more discerning collector should not pass over.

We will first deal briefly with the special release of seventeen records in June of last year. They were a mixed bag of early recordings of which the five outstanding titles from "Blue Skies" were among the best. Trudy Erwin's very effective counterpointing with Bing on "I'll see you in Cuba" makes this very attractive little number one of the best releases of the year, with Bing's delightful rendering of that old favourite "A serenade to an old-fashioned girl" coming close behind it. "A couple of song and dance men" sounded disappointing after memories of the film sequence, but pleasant memories were revived at hearing Fred Astaire again. The two numbers from "London Town" both proved to be excellent sides and Russ Morgan excelled himself with his hyena-effect trombone; "My heart goes crazy" and "So would I" were the titles.

The remainder of the special list will be dealt with even more briefly. "Lilli Marlene" is a first rate Bing disc as such, but the number should really be sung in march tempo and suffers by comparison with Lale Anderson's classic version. "Save your sorrow" is nearly all Eddie Heywood and is marred by overmuch drumming. "That little dream got nowhere" is better and features some terrific piano by Heywood. "Give me the simple life" is notable for Jimmy Dorsey's orchestra and both "Does your heart beat for me" and "Helpless" have Russ Morgan again. "Dear friend" is unique for not having been issued elsewhere in the world, but not for anything else. The remainder vary from numbers like "Got the moon in my pocket" which is sprightly and "Who calls" which is pleasing to numbers like "Freedom train" which is patriotic, "Chapel in the valley" which is insipid and "lullaby land" which is dreary. The other are all typically average Crosby; the sort of thing he does every day of the week.

There were several other numbers recorded prior to 1951 and issued here during that year. The two titles from "Kiss me Kate" deserve mention if only for their undoubted popularity. Having seen the show we consider that neither "So in love" nor "Why can't you behave" comes anywhere near being the best number from it although Bing certainly makes the best of them. "My own bit of land" is about the best of these pre-1951 recordings; it is a beautiful number although the rendition is slightly marred by an unnecessary chorus. "May the

good Lord bless and keep you" and "A perfect day" are a couple of beautifully presented numbers, the latter in particular being a very old favourite. For the others, "I will remember you" is a good song but the wailing female accompanying Bing could have been profitably dispensed with. "The old chaperone" is very good, "I do, do, do like you" is a not very good pseudo calypso, "Looks like a cold, cold winter" is pleasant and warmer than the title suggests and "Milady" with Dorothy Kirsten, sounds very strained. Finally the two much boosted sides from "South Pacific" turned out to be somewhat of an anticlimax and, incidentally, were the only titles on which complete agreement was not reached among the editors; one thinking them just plain bad, while the other considered them merely poor.

So on to the 1951 recordings which we shall deal with in chronological order. The first recording session held last year was with Tommy Dorsey and his orchestra, the first titles Bing has ever made with this band, and a very welcome change they were from out of the Trotter/Young rut. Four titles were cut of which "The girl friend" stands head and shoulders above the others and in fact above most of Bing's recent recordings. One can picture Bing almost dancing with joie de vivre during this number and it is a real pleasure to hear a first rate name band doing the accompaniment; listen to Tommy Dorsey's tasty trombone solo on this side. By contrast, on the other three sides, Bing sounds slightly exhausted (presumably having expended all his energy on the Girl Friend) although he rallies on "Then you've never been blue." The other two titles were "You gotta show me" and "Without a word of warning." The latter, a very early Bing number, being the most disappointing. Altogether a very fine and worth-while session.

Two titles with the Andrews Sisters followed; "The Black Ball ferry line," a very contrived number, and "The yodelling ghost," which has for once a well-utilised echo chamber but not much else. Two typical Irish numbers followed, "With my shillelagh under my arm" and "St. Patrick's day parade" and then two very pleasant little titles "Sentimental music" and "Silver moon;" both above the average Crosby. Next came something out of the ordinary for Bing; four titles with the Bando da Lua, "Copacabana," "Quizas, quizas, quizas," "Maria Bonita" and "Grenada." These are all Latin-American numbers of which we personally prefer "Quizas". They would all be improved without the vocal quarter assisting (?) Bing.

We then woke up with two nice rousing numbers from the Andrews Sisters, assisted in places by Bing Crosby; "Forsaking all others" and "Sparrow in the treetop." Then follow four titles which we do not possess and so can do no more than mention; they are "I might be your once in a while," "Indian Summer," "More I cannot wish you" and "Let me look at you." The same session also produced two more titles, "Any town is Paris when you're young" might be just the same when you're old as far as the record is concerned and "The loneliness of evening," which we believe is from the original score of South Pacific, is a good bolero number.

Two insignificant duets with Betty Mullin follow on which Miss Mullin is completely superfluous. "Here ends the rainbow" and "With this ring I thee wed" are the titles. From the same session "We all have a song in our hearts" is a better number. Now we have two more

duets of a totally different calibre; "Moonlight Bay" and "When you and I were young, Maggie blues." These two excellent titles require little comment from us as you will all have acquired copies of them long ago, suffice it to say that Gary acquits himself well with his old man and Matty Matlock's All Stars show how good an accompaniment can be. The next four titles from the Broadway show "The King and I" have not yet been released over here and we look forward eagerly to the advent of the show. The tunes are "I whistle a happy tune," "Hello young lovers," "Getting to know you" and "Something wonderful" and they certainly put those from South Pacific in the shade.

The next two sides are, we believe, unique in Decca's history in that they were both issued from the original broadcast. "Old soldiers never die" was issued as a tribute to General MacArthur and for that reason is never likely to be released over here; it is a pity, for it is a superb recording. There are not superlatives enough to describe "Gone fishing." Suffice it to say that it is a sine qua non for any Crosby or Louis Armstrong fan.

Another new orchestra, this time Dave Barbour's, accompanying Bing gives us two good numbers; "I've got to fall in love again," which deserves a 100% rating and "Shanghai," which is not quite so good. For the benefit of any collectors interested and able to obtain discs from the Continent, this coupling was recently issued in Germany and we would strongly recommend it. A reissue of an old number "Row, row, row" was Bing's next recording which unfortunately we've not had the pleasure of hearing. Then followed the four sides from "Here comes the groom;" the best of which were the two duets with Jane Wyman; the other two being churned out from the Van Heusen-Burke assembly line. (Historical note: we wish people would forget the old myth that Columbus discovered America; he didn't get anywhere near the United States, let alone discover them. Eric the Red was probably responsible, and we feel that he has much to answer for)

The two Christmas numbers, "Christmas in Killarney" and "It's beginning to look like Christmas" were both in the usual seasonal taste. "When the world was young" is a side we particularly care for, the lyrics being of a high order, but "Domino" is a double blank as far as we are concerned. "A weaver of dreams" and "I still see Elisa" show no especial merit, and we end the year with a nostalgic little Irish number "The isle of Innisfree" (not W.B. Yeats') backed by poorly but appropriately "At last, at last."

There, in rather more than a nutshell, are our opinions of last year's records. They were generally of a high standard and compare favourably with those of recent years. We are aware that some of the titles mentioned have not yet been released in this country, and we understand from Deccas that this is due in most cases to difficulties with the copy-rights involved, so it will not prove of great avail if you promptly write to them requesting the release of these titles. As in all things, patience is one of the greatest virtues, and these records are well worth waiting for.

David Chapman has recently moved to Southern Rhodesia and would be very grateful to hear from any Bing fans willing to write to one "out in the blue." His address is Bonisa, Private Bag 52L, Redbank, Bulawayo, Southern Rhodesia.

by Les Taylor

the groaner in the groove...

These are my first reviews for 1952 and there have been several new releases since the last journal. I'm sure that I speak for all of you when I say that I hope 1952 will see plenty of new Bing's released; indeed let us hope that 1952 will be as good a year as 1951 which was a highly prosperous year for Crosby collectors.

Among my reviews this month it will be noticed that three recent releases are backed by titles already available on Brunswick; this is very regrettable, as many of you have already written to me about it, and it is to be hoped that Deccas will not continue this reissue policy. If the issuing authorities cannot find suitable backings from among Bing's recent recordings, there are still many unissued titles gathering dust on their shelves which are deserving of release in this country. How about the three titles from "Mr. Music" or the two remaining titles from "Ichabod"? After all, 6/- for only one side of a 10" record is a little steep even in these days.

04821 My Own Bit of Land.	L5291	22/12/49	****
With This Ring I Thee Wed.	L6058	9/ 2/51	*****

Bing sings the first title in his own distinctive manner, nice and easily. He is ably supported by The Ken Darby Singers and a rhythm accompaniment. A pleasant little song with good sensible lyrics.

"With This Ring" is another title from the session at which he recorded "Here Ends the Rainbow," and is another duet with Betty Mullin. Bing is in grand form singing another sensible tune and lyrics which will no doubt become a favourite with many of you, largely for sentimental reasons. Splendid accompaniment by Lyn Murray's orchestra.

04838 It's Beginning to Look Like Christmas.	L6463	1/10/51	*****
Christmas in Killarney.	L6462	1/10/51	*****

Two new Christmas numbers from the Maestro. The first side is beautifully sung and the lyrics are a true rendition of the suggestion implied in the title. A side that should please everyone.

The reverse finds Bing in an Irish mood and I like the touch of blarney in his voice. He aptly tells how they spend Christmas in Killarney with the assistance of Jud Conlon's Rhythmairs and John Scott Trotter's orchestra.

04841 Domino.
Country Style.

L6465 4/10/51 *****
L4329 19/11/46 *****

"Domino" is, of course, the recent popular song and, in my opinion, Bing's version compares very favourably with the recordings made by other artists. Originally a French number, the lyrics were put into English by, I believe, Johnny Mercer. Bing seems to appreciate these French songs very much; one can recall his great renditions of "All My Love," "Autumn Leaves" and, very recently, "At Last, At Last." Bing's voice sounds very youthful and John Scott Trotter's orchestra is in really great form.

"Country Style" is the old square dance number from the film "Welcome Stranger," and has presumably been reissued because of the current craze for this form of dancing. It was originally issued some years ago on Brunswick 03801 backed by "As Long As I'm Dreaming" and has been a firm favourite ever since.

04856 When the World Was Young. L6464 4/10/51 *****
I Will Remember You. L5817 5/ 9/50 *****

Another French number from the same session as "Domino," "When the World Was Young" has also been translated into English and Bing sings it magnificently. I defy anyone, on hearing this side, to honestly say that they think Bing's voice is waning, even although he's been singing for twenty years. A faultless recording which brings Bing's famous slow drawl out to the best advantage.

The reverse is from the same session that gave us two other gems, "Harbour Lights" and "Beyond the Reef." It is nicely recorded and it is sung in that lovely deep-throated style of Bing's; and justly deserves to be described as a first class side. Lyn Murray and his orchestra and chorus serve Bing up with a first rate accompaniment.

04867 Love Me or Leave Me. L4728 24/12/47 *****
. Just One More Chance. LA1037 4/ 5/51 *****

"Love Me or Leave Me" is the type of number that I think Bing does best of all and he gives it a touch of his old style, rather reminiscent of his early discs. It is really great in my opinion, and I only wish Bing would record more of this kind of material. Congratulations, also, to John Scott Trotter for his excellent musical arrangement and orchestral accompaniment.

The backing is the old Crosby classic which we all know. It has previously been issued here on Brunswick 01155 and 02312 so I expect most of you already have it in your collections.

04868 We All Have a Song in Our Hearts. L6059 9/2/51 *****
The Last Mile Home. L5007 11/5/49 *****

"Song in Our Hearts" is an old favourite and Bing's up to date treatment is very nicely done. It is sung as only Bing can sing, and the result is certainly faultless. Listen to the beautiful string accompaniment of Lyn Murray's orchestra.

"The Last Mile Home" is another regrettable reissue, and I shall say no more than that, although a five star number, I do not require more than one copy in my collection.

taking his time, his brow furrowed, and really working on it.

"He "birdied" two of the par 5 holes which represented considerable help to his professional partner, Demaret."

"Bing added that Demaret won the professional event and with Hope was placed second in the amateur-professional section.

"Mr. Wilson was indignant at the suggestion that Crosby and Hope would not be welcome in an Amateur Championship.

"I would just like to say that whoever wrote the article saying that the British golfers did not want Bob Hope and Bing Crosby was writing utter nonsense," said Mr. Wilson.

"I am going to try to assure Bing that the golfers I know will be only too happy to see him back as a competitor."

MEMBERS' ADVERTISEMENTS

Ralph S. Harding, "Eros" 27 Springvale Avenue, Brentford, Middlesex. Phone EALing 7472 offers the following discs for sale or exchange (preferably exchange; several discs offered for any one I need)

BrE 105 Gems Geo. White's Scandals.	1596 Black moonlight/Thanks
1434 Brother spare dime/Still in	1700 Dream walk/Spend evening
1597 Guess had to be/Day U came	1380 Please/Here lies love.
1480 U beautiful/Getting be habit	1456 Young and healthy.
1850 Straight fr shoulder/Love bloom	1608 Home on range/Last roundup
1424 Dinah/Shine	1786 Love neighbour/Riding rain
1879 Give me a heart to sing to.	1469 Honey's arms/Some of days
1768 Once in blue moon/Goodnight lovely little lady	
1444 Try tenderness/Playing w fire	2315 Blue of night/Dancing dark

Other deletions and many Brunswicks still in catalogue but hard to get.

HMV B5471 Make believe/Ol' man river CoE	4951 Constantinople/Get out
B5784 The calinda.	5006 That's my weakness/Wa-da
B5555 It won't be long now.	5331 Let's do it.
B5318 Side by side.	CB86 Happy feet/Bench in park

Am. Dec 23999 Freedom train/Star Sp. Banner (poem) HMV B5945 Three little words, etc. etc. also many of the Columbia deletions as listed in the Col 1944 Catalogue. I want any unusual Crosby discs, any unusual labels, any Bing V Discs and hundreds of jazz records. Please send for lists of my disposals and requirements. Send me your wants lists.

Margaret Rainbow, 130 Church Road, Yardley, Birmingham has the following Bing records for sale. All in mint condition. 4/6d each. Brunswicks 01240, 02389, 02443, 02444, 02713, 02973, 03073, 03300, 03382, 03384, 03528, 03534, 03587, 04657, 03635, 03700, 03731, 03744, 03775, 03800, 03802, 03839, 03875, 03939, 04105.

John Besteley, Str. 1 May No. 25, Pitesti, Arges, Roumania. urgently requires pen pal. Interests:- Bing, Doris Day, Jazz music, films.